

Nov 28, 1948

Louisville Chapter

Kentucky No. 1



Society for the Preservation and Encouragement
of Barber Shop Quartet Singing in America

INCORPORATED



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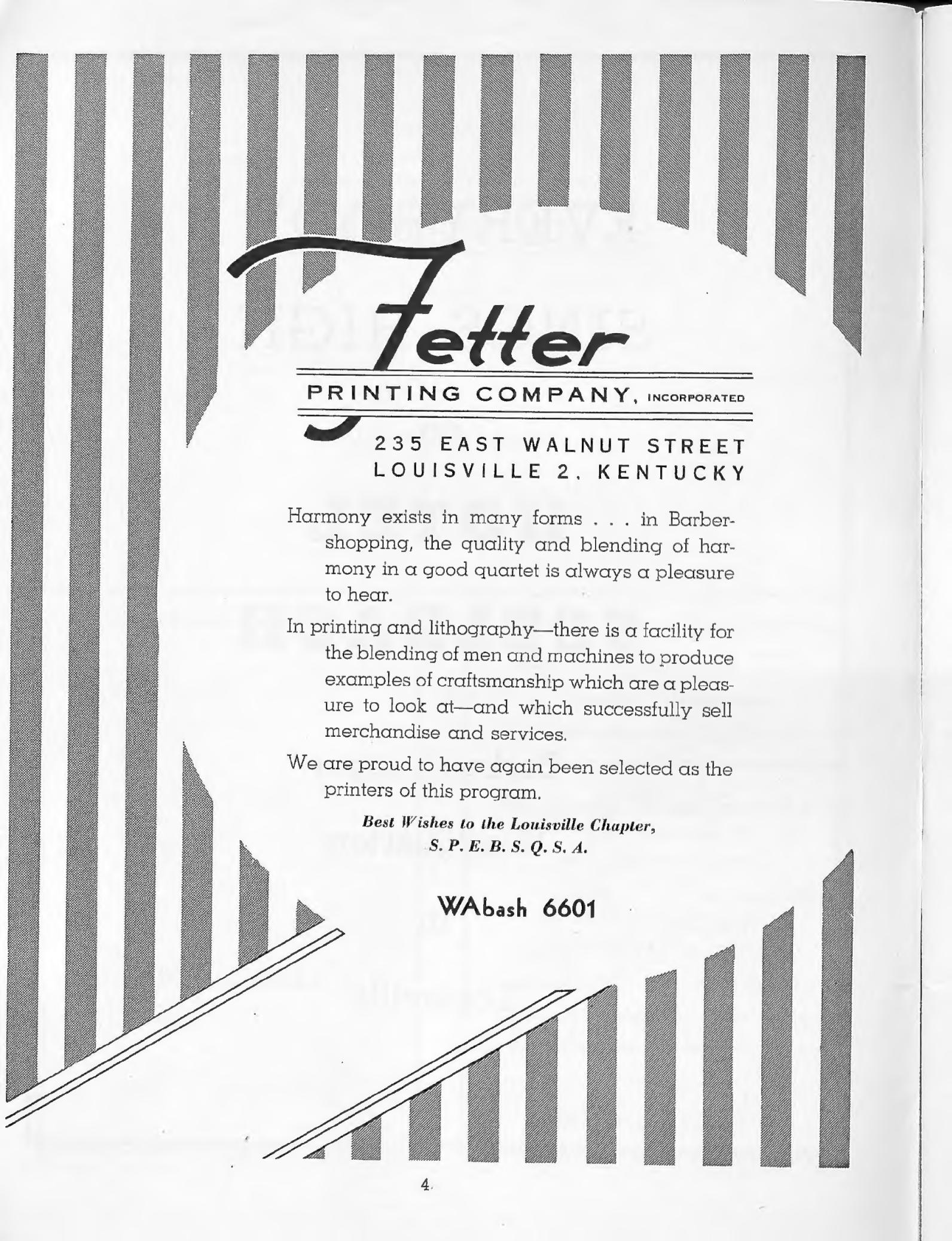
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WAbash 6601

PROGRAM 1 OPENING

LOUISVILLE CHAPTER, S.P.E.B.S.Q.S.A.

CHORUS

100 MALE VOICES—SEE PAGES 32 AND 33

DIRECTED BY ROBERT T. ISING

Selections

THE OLD SONGS

THAT'S THE WAY KENTUCKY SAYS "GOOD MORNING"

RED RIVER VALLEY

THE WHIFFENPOOF SONG

In every chapter of the S.P.E.B.S.Q.S.A. the Chorus is the basic musical element. Comprised, as it is, of the four voice sections, tenor, lead, baritone and bass, it is the element from which quartets are selected and developed. The Chorus is, in effect, one huge quartet. We are particularly proud of the Louisville Chapter Chorus, which is one of the finest in the country and, numerically, one of the largest.

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Pat Dunlevy, Lead

Helm Herbert, Tenor

Jack Byrne, Baritone

Ray Graft, Bass

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Bottom: Bob Sisson, Lead

Top: Mel Jenkins, Tenor
Right: Kenny Roman, Baritone

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LOUISVILLE CHAPTER ACTIVITIES

The first regular meeting of the Louisville Chapter, S.P.E.B.S.Q.S.A., was held in the Circus Room of the Pendennis Club on the night of August 6th, 1945, with "Fritzy" Drybrough, President, Rudy Fritsch, Vice President, Jack Byrne, Secretary, John Kelly, Treasurer, Allen Gage and G. L. Everbach, Directors.

From this meeting, the Louisville Chapter has grown from a handful of men to a mighty organization of 225 enthusiastic, eager "Barbershoppers," an outstanding chorus of 100 voices, four organized quartets, and a semi-monthly chapter bulletin, "Harmony Swipes," with a circulation of more than 440 copies, which is considered an outstanding chapter organ among the 550 S.P.E.B.S.Q.S.A. chapters in the U.S.A. and Canada, which boast a total membership of some 40,000.

During its brief and active existence, the Louisville Chapter has been busily engaged in performing shows for charity and has appeared many times at various hospitals; notably Nichols Veterans Hospital and Hazelwood Sanitorium.

About a month ago 50 chapter members and their wives journeyed to Fort Knox, Kentucky, where they put on three shows for the military personnel, whose appreciation was vociferous and lasting.

The past year has been studded with quartet and chorus activities, pleasure outings, ladies' nights and Stag parties. Out-of-town singing dates by the Chorus were filled at French Lick, Scottsburg, Indianapolis and New Albany, Indiana, Frankfort and Fort Knox, Kentucky. On Sunday afternoon, September 26th, the Louisville Chorus placed third in a District Chorus contest at Indianapolis, Indiana, in which 15 organized Choruses took part. The first place winners were from the Terre-Haute Chapter, which had, as its foundation, the original "Elks Club Chanter", an internationally famous male chorus. Second place went to a combination chorus composed of members from the Michigan City and Gary, Indiana Chapters.

The show which you have enjoyed tonight is the third such presentation by the Louisville Chapter, and represents a fitting climax of a year of constant and busy activity.

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PROGRAM

7

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CODE OF ETHICS

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP
QUARTET SINGING IN AMERICA, INCORPORATED

LOUISVILLE CHAPTER, KENTUCKY No. 1

We, as members of the Society, do hereby subscribe to the principles of our organization as embodied in its illustrious name and title, and do solemnly pledge ourselves to abide by this Code of Ethics in all of its precepts.

1. We recognize the inalienable right of men to seek a haven from burdensome daily stresses and care through the medium of old-fashioned vocal quartet harmony.
2. We shall always venerate and honor barber-shop harmony as an American institution worthy of perpetuation.
3. We shall deport ourselves and conduct our functions in a manner which will at all times reflect credit upon the Society.
4. Our activities in all respects shall conform to the Constitution of the Society and to the rules established by the National Board of Directors.
5. We shall strive to attend all Chapter meetings and these shall be held at least once each month.
6. We shall resist the application of any constraining methods of procedure in the conduct of business affairs of the Society, and shall prohibit the introduction of all matters pertaining to politics or to any other extraneous controversial issues.
7. We shall not permit or tolerate the commercialization of the Society in any manner whatsoever.
8. We shall solicit for membership in the Society only congenial men of good character who possess an inherent love of harmony and/or do desire to harmonize.
9. We shall refrain from foisting our songs upon unsympathetic ears and shall always be guided by a rational spirit of good fellowship.
10. We shall do everything in our power to "Harmonize America" by stimulating, through the medium of good singing, a proper spirit and morale among the men in the armed forces and the people of our great Nation.
11. We shall use our gift of barber-shop harmony as a means of rendering altruistic service in and to our communities.
12. We shall help the Society to be worthy of praise and praise it for all it is worth.

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WHAT IS BARBERSHOPPING?

BY P. W. JACKSON

In music, as in other things, there are as many forms of expression and nuances of tonal meaning as there are participants therein. Music has been in every land and language since the beginning of man. It is the vibrant, essentially natural voice of every emotion, every feeling and depth of sensory perception to which we humans are subject. There have been in music all classes and types of expression. Epic music, operatic tones, light and scintillating dance music, folk tunes, national characterizations with accompanying instrumental identities, and pure vocal exuberances . . . all these, and countless others, have been a part of music for centuries. Music has helped to shape the destinies of men and nations, of every land and every people—there have been, in history, no exceptions.

In America, back in the sporadic, ebullient but colorful and tradition-packed 1890's, a distinctive form of music was tremendously in vogue. Tonic and satisfying, it was as American as apple pie, and it was heard—to the great benefit of its listeners—everywhere. It belonged to that gay era of horse-hair sofas, plush parlors and fringed-top surreys. It was a national habit, and a healthy one. It was Barber Shop Quartet Harmony. Despite its name—the exact origin of which is still somewhat obscure—it was not confined to the ornate tonsorial establishments of that period. It could be heard throughout the length and breadth of the land, on street corners, under gas-lit lamps and in drawing rooms and billiard parlors—anywhere that musical or vocal males would gather. Neither urban or rural, it was universal. It had no geography. Then, in the crowded, breathless progress that came with the early 1900's, this deeply satisfying and really great American mode of melodic expression became less and less in evidence, for some still unexplained reason. It was just "one of those things."

This unhappy state of affairs continued, more or less generally until, in 1938, an inspired attorney, O. C. Cash, of Tulsa, Oklahoma, invited a few friends to his home, one memorable evening, to sing! They met, they sang, and they loved it. This portentous gathering marked the birth of what is now known by the altogether imposing title of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated. It has grown, as any such genuinely good thing must grow, until now only in its tenth year of established being, the Society numbers some 550 individual chapters, with a national membership of more than 40,000 enthusiastic proponents of this truly American brand of vocal legerdemain.

This sweeping revival of barber shop quartet harmony has immeasurably improved it, of course. It is, today, an exact science and has all the perfection that any form of musical expression deserves, plus the natural robustness that so particularly distinguishes it and is so purely its own. It is still growing and will continue to grow. Because it is, at once, the medium of tonal

expression and emotional outlet for so many thousands of American men from every conceivable walk of life. Architects to zoologists, short men, fat men, tall and lank, old and young, rich and poor alike—they are, every one of them—barbershoppers. They all wear the same camaraderie and share the same fellowship that every member of this distinctive Society enjoys. There is not—and can there be—any more truly democratic organization anywhere in the world. It knows no religion, no creed, no politics—it has no social strata and practices no prejudice nor discrimination. Its only qualifications are the elemental requirements of character, a pair of lungs and the desire to sing. It is, of course, a man's organization—a tradition that has held since its inception. The ladies, bless their hearts, have tried to assemble the equivalent of an auxiliary organization several times. They've almost succeeded on occasion but, thus far, the National Society remains an all-male aggregation. There are, it is true, several feminine quartets throughout the country who sing barber shop songs in feminine harmony. We've been fortunate enough, in fact, to have presented on this program one of these an all-feminine quartet from Sheboygan, Wisconsin, the Chordettes. They are outstanding and they do a swell job. We like 'em. They enthrall us. They appeal to us, as barbershoppers—but they still can't come to our meetings.

Louisville has had, in the last three years, one of the most significant demonstrations of the phenomenal growth of barbershopping that has been noted anywhere in the country. In July, 1945, a group of friends assembled at the home of F. W. Drybrough. It was a similar gathering to that in Tulsa, seven years earlier. For, by the end of the afternoon, the Louisville Chapter of the S.P.E.B.S.Q.S.A. was in existence with 33 charter members, the first such chapter in Kentucky. From the beginning, the chapter has gone through its third year with at present, 192 active, enthusiastic members. Each of its meetings, on the first and third Mondays of every month, attracts many visitors, most of whom return another time to become members. Barbershopping has a contagious appeal. The Louisville Chapter chorus, of nearly 100 male voices, is among the finest anywhere. It has fostered and developed many outstanding quartets, among which the Kentucky Troubadors have been pre-eminent and are the present Kentucky champions. The enthusiasm and devotion of the membership of the Louisville Chapter are a splendid tribute to the leadership of its officers and directors and a fitting testimonial to the genius and ability of its musical director, Bob Ising. They are, too, true manifestations of the spirit of Barber Shop Harmony and everything that the S.P.E.B.S.Q.S.A. stands for.

Louisville has become, very generously, "Barber Shop" conscious and we, of the Louisville Chapter, unite in expressing our deep appreciation for your wholehearted approbation and support. Thank you for coming. It was grand having you and a real pleasure to sing for you.

The Program Committee wishes to thank each of the advertisers who made this Souvenir Program possible. Your support and cooperation is appreciated by every member of the Louisville Chapter of the S.P.E.B.S.Q.S.A.

P. WAYNE JACKSON,
Chairman Program Committee

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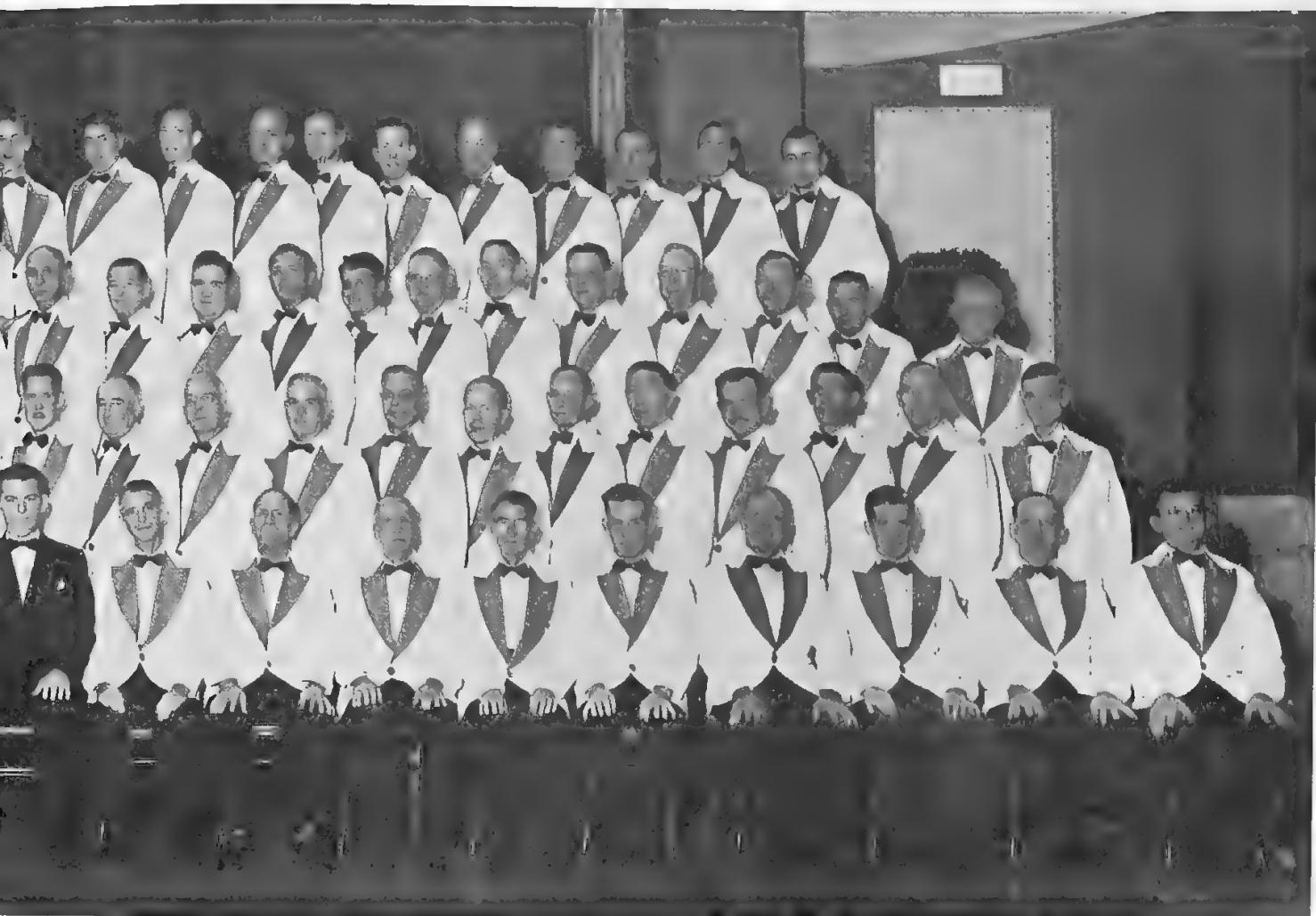
First row—left to right: Carl Tilmes; Helm Herbert; John F. Hagner; J. Whallen Kelly; C. H. Brown; G. F. Bauer; Fred J. Rush; Leroy Hobb; Dr. E. C. Stivers, Sr.; Bob Ising, Director; Phil H. Ryan; Earl Tilmes; John S. Pape; Kearney Dennison; John S. Hughes; Rudy A. Striepe; Bob Griffin; H. Stanley Smith; Raymond Marrillia.

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THE FOLLOWING REGULAR MEMBERS OF THE LOUISVILLE CHAPTER CHORUS WERE UNABLE TO BE P

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CHAPTER S. P. E. B. S. Q. S. A.



Third row—left to right: Amzie Leffler; Carl Oglesby; J. M. Bottorff; Robert Stivers; L. E. Shea; C. J. Browning; W. W. Robertson; Pat Dunlevy; Ed. J. Ising; Henry C. Weber; C. L. Ware; F. W. Drybrough; Albert J. Gans; Harry N. Weaver; George D. Merrifield; Joe Binford; Frank L. Lynn; Steve Jenkins; C. C. McGuire; Lovell M. Humphrey; E. M. Cummings; E. T. Hunt; J. C. Theobald; O. P. Hartman, Sr.

Fourth row—left to right: L. E. Morier; William Coyle; James G. Meehan; Wilburn J. Lindsay; T. E. Bolton; C. B. Matthews; Steve Stivers; Keith C. Spears; T. Duff Walker; W. C. Caldwell; Fred Northen; R. G. Borntraeger; Fred Schanz; Ray E. Smith; H. B. Ewton; E. O. Nobbe; Dr. E. C. Stivers, Jr.; K. B. Smith; Howard Martin; P. Wayne Jackson; Frank M. Shepherd, Jr.; Rudy Kaspar.

PRESENT AT THE TIME THAT THE ABOVE PICTURE WAS TAKEN:

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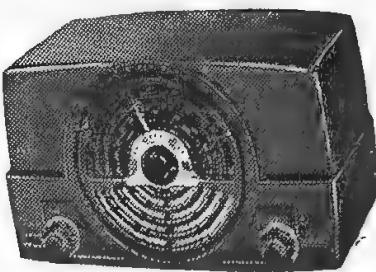
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Presidents Mall and Drybrough

One Good Lead to Another

When the Louisville Chapter started in July, 1945, it elected, very wisely, Fritz Drybrough as its President. His place in the activities of Louisville was an important one; his interests were many and varied and he was a busy, busy man. He put all the dynamic energy that was so characteristic to him fully behind this new activity, to the lasting benefit of the organization at large and the Louisville Chapter in particular. He was a complete Barbershopper, and his enthusiasm was contagious. The chapter grew, and Fritz grew with it, as did his responsibilities as its Chief Officer. His capacities were boundless, and, in every phase of Chapter activity, Fritz was the impetus—the focal point—the guiding genius. But he did have a business—a mighty important one, and he had a family—as charming as himself. Both were sharing him with Barbershopping. They didn't disapprove—no one can really disapprove of Fritz—but they wanted—and needed—more of him.

So—in April of this year, the Chapter combed its ranks for a suitable successor to its perennial Prexy, and found it no easy job. To wear the mantle that Fritz had fashioned, a man must be endowed with many talents and virtues. Out of the entire membership, a process of careful selection narrowed the choice down to perhaps the only man of the lot who might dare be considered qualified. The ensuing months have proved the choice a wise one. Ed Mall has guided the Louisville Chapter since his election as President, with a singleness of purpose, and with tireless zeal, in a manner that has made "Poor Ol' Fritzie", and all the rest of us very proud. In his selection to be the successor to Fritz, he was faced with a monumental task, but he has acquitted himself well, and has given the Chapter a continuation of the brilliant leadership that Fritz had made traditional. We chose well, in choosing Ed the "Prez."

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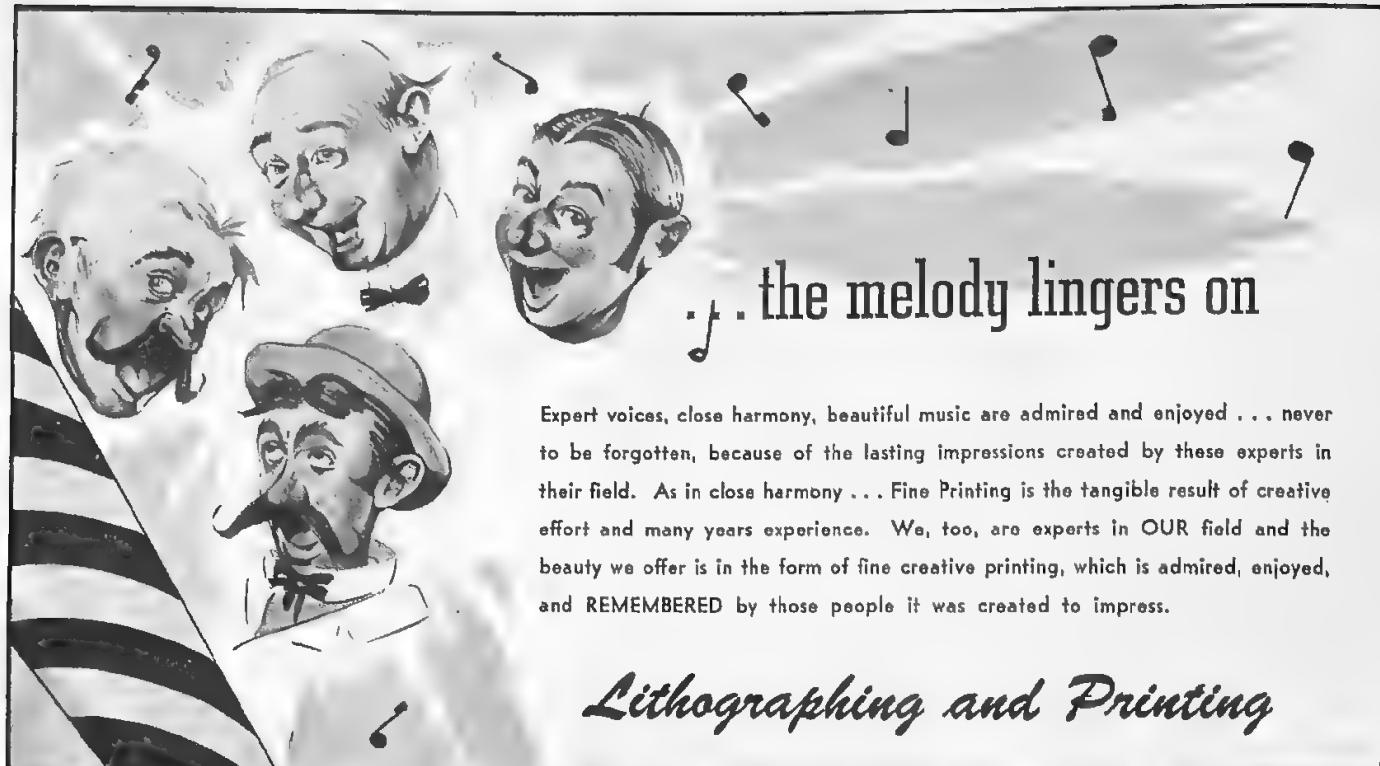
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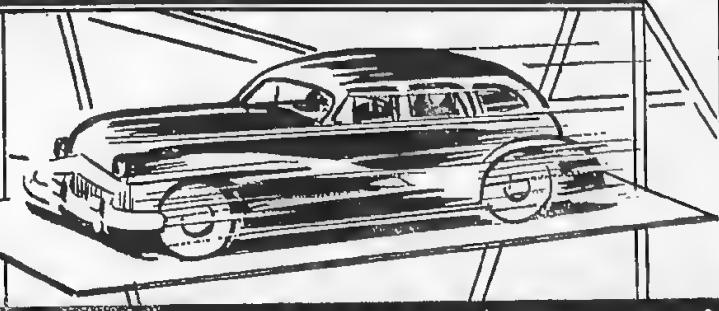
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The Story of the Beginning of the Louisville Chapter

The Louisville Chapter of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, Inc., started casually on the afternoon of July 11th, 1945, at the home of F. W. Drybrough who had invited a couple of dozen of his friends to listen in on some "Barber Shop" quartet harmony and talk over the possibility of forming a local Chapter. Twice the number of friends came, including Jerry Beeler, president of the Evansville, Indiana, Chapter.

That same afternoon, the Louisville Chapter of the S.P.E.B.S.Q.S.A. was born, with 33 charter members. The chapter has grown by leaps and bounds until the Roster now shows a membership of 192 active members. The original officers of the Louisville Chapter were:—F. W. Drybrough, President; Rudy E. Fritsch, 1st Vice-President; Chas. Allen Gage, 2nd Vice-President; Jack Byrne, Secretary and Editor of "Harmony Swipes"; John W. Kelley, Treasurer; Adolph Reutlinger, Director, and Jerry Everbach, Director. Its charter was presented officially on June 10, 1946, by Owen C. Cash, National Founder of the Society, at an impressive ceremony in the Henry Clay Hotel Ball Room.

The charter members of the Louisville Chapter were: O. F. Barnette, Jerry D. Beeler, Joseph E. Burghard, J. J. "Jack" Byrne, John E. Chumbley, Jr., W. M. Cissel, Wm. H. Clowes, Fred H. Crawford, W. P. Curley, P. E. Davis, Lee E. Dentinger, Joseph F. Donaldson, F. W. "Fritz" Drybrough, R. P. "Pat" Dunlevy, Lt. Lloyd Durham (j.g.) (Navy), G. L. Everbach, W. C. "Bud" Fisher, Rudy E. Fritsch, Chas. Allen Gage, Raymond B. Graft, Thomas Graham, Frederick A. Haynes, Marvin V. Hinshaw, Jr., Lt. Robt. T. Ising (U. S. Army), John Whallen Kelly, Louis A. Kretschmer, Jerry McDermott, Carl S. Narz, Adolph Reutlinger, Merle E. Robertson, Neal Watson, Wm. E. Whaley, George C. White.

Among S.P.E.B.S.Q.S.A. traditions, the practice of sponsorship of new chapters by progressive going chapters has been a wise custom. The Louisville Chapter has been signally honored in this respect, and points with pardonable pride at its sponsoring of four thriving chapters in the Society: Corydon, Indiana; Frankfort, Kentucky; Asheville, North Carolina and Richmond, Virginia. We have learned, recently, that the Frankfort Chapter, will, in turn, sponsor a new chapter in Lexington, Kentucky.

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PROGRAM 12 CONTINUED

THE PITTSBURGHERS

OF PITTSBURGH, PA.



National Champions, 1948

Harry Conte, Tenor

John Ward, Baritone

Thomas Palamone, Lead

William Conway, Bass

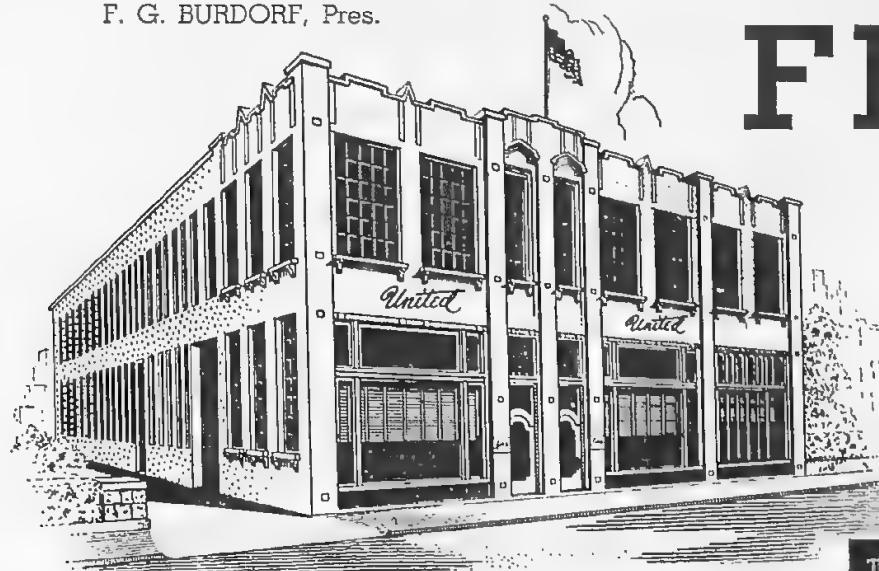
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The Story of "The Pittsburghers"

The PITTSBURGHERS, crowned international champions at Oklahoma City in June of this year, have been singing together for the past 20 months. They sang first, together, on New Years Eve, January, 1947. The favorable result influenced their decision to go into constant and sincere rehearsal. They have developed a particular affection for fast, "bouncy" numbers, rather than the slow songs used by most quartets. However, harmony accuracy is not sacrificed, as each chord is worked out in very slow tempo at first and then speeded up to the desired rhythm. Consistent rehearsal is foremost in the minds of the PITTSBURGHERS. Of the 90 days preceding the contest at Oklahoma City, the PITTSBURGHERS were together 86 days.



Palamone

HARRY (Chummy) CONTE—tenor. Chummy, like the other three members, has been singing as long as he can remember. A graduate of the University of Pittsburgh, he taught languages for a time, then decided to study pharmacy. Realizing, however, that this type of work would cut into his time as a barbershopper, he gave it up and went into outside employment. At the present time, he is in the Production Dept. of the Westinghouse Air-brake Company at Wilmerding, Pa. While he describes himself as "the world's weirdest tenor", he nevertheless sings a remarkably true tenor and has the ability to blend well in the high ranges.



Conte

THOMAS (Tommy) PALAMONE—lead. Tommy is the "worry-wart" of the outfit. Because he carries the pitch-pipe and most generally establishes the rhythm, he worries himself silly. This is highly unnecessary, however, because Tommy has almost perfect pitch and an unusually fine sense of rhythm. He has a very sweet lead voice and, for this reason, he is used to a great extent in front of a "hum" background. Married and the father of two fine youngsters, he is employed as a Production Clerk for the Union Switch & Signal Co.



Ward

WILLIAM (Bill) CONWAY—bass. Bill had been singing in choral groups in the Pittsburgh section for a number of years but, once exposed to Barbershopping, it did not take him long to become entirely converted. Bill is a whiz on a "pump" bass and is featured a lot in this manner. He really keeps a song moving and never tires of rehearsal. Employed as a District Representative for the Life Saver Company, his work takes him out of town, but he thinks nothing of driving 100 miles just to get in an hour's rehearsal with the quartet.



Conway

JOHN (Jiggs) WARD—baritone. Employed by the Veteran's Administration in Pittsburgh, John is a Marine veteran of the Iwo-Jima campaign. He sang overseas with the Fifth Marine Division Quartet, of which Tim Weber of the FAKERS from Detroit, sang tenor and Bob Holbrook, of the Chordbusters, sang lead. Married, he has one daughter, Kathleen, nine, who never misses a parade if it is at all possible for her to be there. In fact, Kathleen knows every quartet in the Society and their members names. Her favorite quartet is, we understand, the PITTSBURGHERS.

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The Story of the FIRESIDERS and the KENTUCKY TROUBADOURS

The Louisville Chapter has fostered many quartets from among its membership during its busy existence. Two of these, both of which were heard in tonight's performance, are outstanding.

The youngest of these, the Firesiders, are approaching the peak of a brilliant rise in Barbershopping. Originally organized last year, they entered the Kentucky-Indiana regional contest when they were only one month old, as a quartet, in May 1947. They emerged from the seasoned, high-ranking competition at Indianapolis, in seventh place among 21 quartets from the district. They decided to go on to greater heights, and rehearsed hard and diligently. Soon they were in demand at social functions, service clubs, church organizations and business conventions, and their popularity grew with each appearance. Then, the sudden, tragic passing of their bass, Jasper Hodson, arrested their meteoric progress, and the Firesiders ceased to function as such. In March, 1948, one Frank Shephard joined the Chapter, and, before long, he could be found in corners with Paul and Johnnie, matching his booming bass to their capable voices. The Firesiders began to appear once more at Chapter meetings with a succession of new songs, arranged by the facile hand of Paul Ditto, their baritone. In July, a new lead joined their group, and they were off to a new start. They climaxed this by coming home from this year's Indiana-Kentucky District meeting, in October, 'way up at the top, in second place, over 21 quartets, again! They placed higher in this contest, than the Varsity Four, from Lafayette, Indiana, which was one of the fifteen finalists in the National Competition last June. In this capable group, the Louisville Chapter may well have the possibility for a future National Champion!

In the fall of 1938, the Mother of Sorrows Catholic Church, Louisville, organized and staged its first minstrel show and the choirs of several Catholic Churches were combed for talent. This search resulted in the discovery of an interlocutor, a double quartet and six end men. The praise of this group was high and its members received so much enjoyment from this new venture that they decided to stay together and present bigger and better shows. Thus was born the Troubadour Minstrels.

They arranged many shows for charity, some of which took them to cities as far as 50 miles from Louisville. Then the war broke out and one by one the Troubadour Minstrels was dissolved until only four men remained. These four are now known as the Kentucky Troubadours. For a period of about a year, this organization, in turn, was reduced to two men, the other two having gone into the armed forces. After the war, the Kentucky Troubadours were reorganized and are now an active Barbershop Quartet, appearing on numerous S.P.E.B.S.Q.S.A. Quartet parades in various sections of the Middle West. Last summer, they were featured on a Parade at Charlevoix, Michigan, some 700 miles from Louisville. Last winter they appeared on Parades at Terre Haute, Brazil, East Chicago, Evansville, Indiana, and Charleston, Illinois, garnering even more of the honors and acclaim which always accompany their appearances.

Theirs is a gracious, seasoned harmony, which emanates almost effortlessly in a blend that is all but perfect. The Troubadours are faultless performers and gentlemen, and they command a spot in the collective heart of the Louisville Chapter that is singularly their own. Theirs is, truly, perennial popularity.

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- 8:30 P.M. Groucho Marx
- 9:00 P.M. Bing Crosby
- 9:30 P.M. Milton Berle

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PROGRAM 13 CONTINUED

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The Firesiders	Garden State Quartet
The McPhee Three	The Chordettes
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Mid-States Four	The Pittsburghers

SELECTIONS:

The Old Songs
Say Something Sweet to Your Sweetheart
You Can't Be True, Dear
How Ya Gonna Keep 'Em Down On the Farm?
Clementine
The Old Songs

L' ENVOI

The members of the Louisville Chapter, S.P.E.B.S.Q.S.A., and its 1948 Parade Committee wish to thank you for attending and hope that you've enjoyed every minute of the entertainment offered by the top Barber Shop Quartet talent in America who have so graciously appeared as part of our program. We hope, too, that the music you have heard tonight will help you to understand and appreciate the fervor and enthusiasm which actuates every Barbershopper, every where.

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G. F. BAUER, Chairman Publicity Committee

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